

HOKUM (A3402)...see page 10



NO.
52

Hickman's Orchestra in Full Fling

A Modern Recording Session (1928).....see page 12



An impression of Sir Harry Lauder recording at Hayes in the pre-electrical (mechanical) era.



Here you see Sir Harry Lauder making a record in one of the new electrical recording studios at Hayes. Note the larger orchestra and the more comfortable conditions for all concerned

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Spring, 1985

The New Amberola Graphic

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Advertisers who wish to prepare dated auction lists, etc., should keep in mind that delivery of the GRAPHIC sometimes takes upwards of three weeks to some parts of the country and Canada. In addition, we frequently run a few weeks over our publishing deadline! Therefore, we advise closing dates of no sooner than the 15th of March, June-September and December for dated matter.

Editor's Notes

The GRAPHIC has recently been hit with a combination of printing and postage increases, but we will do what we can to keep the subscription price at its current rate. Readers can help, too, by telling their friends about the NAG, supporting advertisers, and by advertising themselves. A net increase of just ten new subscribers per issue will help absorb most unexpected future increases.

The "Phonograph Forum," which is rapidly becoming a popular feature of this publication, will return in the next issue. George will feature the history of the AG Graphophone in words, photos, and original advertising. We also promise another instalment of the popular "Off the Record," and have quite a number of gems to share in this department.

We had brisk snow flurries on the 8th, but I think spring is finally here! - M.F.B.

The opinions expressed in articles in The New Amberola Graphic are those of the writers and do not necessarily reflect those of the publisher. We assume no responsibility whatsoever for statements or opinions made in these pages (except for those of the editor!).

OBITUARIES

VARIETY

ANNETTE HANSHAW

Annette Hanshaw, 74, a top recording singer in the 1920s and '30s, died March 14 in New York after a lengthy illness.

For 20 years starting in 1920, she made more than 200 records not only under her own name, but also as Gay Ellis, Dot Dare and Patsy Young. Among those she recorded with were the Original Memphis Five, Jack Teagarden, Tommy and Jimmy Dorsey, Benny Goodman, Joe Venuti, Eddie Lang, James P. Johnson, Red Nichols, Charlie Spi-

vak and Miff Mole.

She started her recording career at age 15. Recording exec Waldemar Rose heard her singing at a party and not only put her on radio shows and gave her a disk contract, but married her when she was 19. She retired from show business at the age of 24. Rose died in 1954.

Hanshaw is survived by her second husband and two brothers, one of whom, Frank, is an agent in Atlanta and previously had been with General Artists Corp.



Successfully Featured by
ANNETTE HANSHAW

The first recordings made by Annette Hanshaw were in 1926—not 1920 as the *Variety* obituary states. It is worth noting that her earliest sides were apparently recorded in Compo's New York studios on electrical equipment, even though they were for the Pathé-Perfect labels which were still issuing acoustic recordings. Since her last commercial records were made in 1934, she had a recording career of only about eight years.

Miss Hanshaw, who was billed as "The Personality Girl," still has countless admirers on both sides of the Atlantic who are enchanted by her unaffected style, her fine musical accompaniments, and her cheery closing signature, "That's all!"

JACK MILLER

Jack Miller, who for several years was Kate Smith's musical director, died on March 18 in Santa Monica, California, at the age of 89. He was also quite active in radio as both arranger and conductor.

We believe he was the same Jack Miller who re-

corded as a vocalist for the Harmony-Diva-Velvet Tone-Clarion group in the late 1920s and early 1930s, doing vocal refrains as well as solos. In addition, he composed a number of songs, some of which he recorded, and in one instance appears to have collaborated with Annette Hanshaw on a song called "Till Your Happiness Happens Along." (Harmony 1022-H)

THE NEW YORK TIMES, TUESDAY, APRIL 23, 1985

Irving Mills Dies at 91; Jazz Music Publisher

PALM SPRINGS, Calif., April 22 (UPI)—Irving Mills, a music publisher and former manager of the jazz great Duke Ellington, died Sunday at Desert Hospital here. He was 91 years old.

As Ellington's manager during the 1930's, Mr. Mills arranged theater dates and other engagements at places long regarded as all-white preserves. He became the publisher of Ellington's most famous songs, including "Mood Indigo," "Solitude" and "Sophisticated Lady."

Mr. Mills began his career before the days of radio as a "song demonstrator," singing songs behind music counters of five-and-dime stores. During a

career that spanned 50 years, Mr. Mills developed the Duke Ellington Band, Cab Calloway and his Orchestra, and was instrumental in the career of the composer Hoagy Carmichael.

In 1919, he started Mills Music with his brother, Jack, to publish music. Soon he was also producing records and traveling as a talent scout.

He met Ellington in New York in 1926 when he dropped in at a club on 49th and Broadway. Mr. Mills handled Ellington until 1939, by which time the manager had a large stable of artists—including Milton Berle at one point. After he sold Mills Music in 1965, he continued to publish music.

His wife, Bessie, to whom he was married for 65 years, died in 1976. He is survived by four sons and one daughter, 56 grandchildren and great-grandchildren.

Services will be Thursday at 11 A.M. at Mount Sinai Mortuary in Los Angeles.

Although not always physically present, Irving Mills' name appears on several record labels during the 1928-1930 period, such as Irving Mills and His Modernists, Irving Mills and His Hotsy Totsy Gang, etc. He can even be heard as vocalist occasionally, including "The Junior-Senior Prom" (Cameo 9206) and "Sing You Sinners" (Hit-of-the-Week 1045).

The Burlington Free Press Ormandy Dies

March 13, 1985

PHILADELPHIA (AP)—Eugene Ormandy, 85, the diminutive Hungarian-born maestro who conducted the Philadelphia Orchestra for a record 44 years and made it world-famous for the lush sound of its strings, died Tuesday of pneumonia.



ORMANDY

Ormandy's tenure with the Philadelphia was longer than any other modern-day conductor of a U.S. orchestra, and only realization of failing health prompted him to step down in 1980.

Ormandy was named conductor laureate and continued to make appearances with the orchestra.

But dimming eyesight, reduced hearing and heart problems finally brought an end to Ormandy's conducting after an appearance at Carnegie Hall Jan. 10, 1984.

He died at his Philadelphia home at 7:40 a.m., his wife Margaret at his side.

"The loss of Eugene Ormandy is a deep loss for the Philadelphia Orchestra as well as for the entire world," said Stephen Sell, orchestra

executive director. "For 44 years, he personally built this orchestra into one of the world's greatest orchestras, devoting his entire life to maintaining that excellence."

Sell said the 5-foot-5 conductor and "the orchestra came of age together and when he relinquished his leadership, he had created the foundation upon which new musical ideas could flourish."

"Maestro Ormandy had a vision for this orchestra," said Italian maestro Riccardo Muti, Ormandy's hand-picked successor, in a statement from Munich where he was conducting the Bavarian State Opera. "This vision extended from young people and students to the entire city of Philadelphia. It was to make this orchestra serve the cultural life, to be the greatest and best loved, to contribute to the world through its music making."

Ormandy was born in Budapest, Hungary, in 1899 and at age five entered the Royal Academy of Music as a violinist. He earned his professor's diploma at age 17 and came to the United States in 1921 as a soloist.

He became a citizen in 1927. In 1930, he directed his first concerts with the New York Philharmonic and also conducted the Philadelphia Orchestra during three summer performances in Fairmount Park.

Eugene Ormandy Meets the Dorsey Brothers

(A Guide to Ormandy's Early Recordings, 1923-1930)

Compiled by Frederick P. Williams

When conductor Eugene Ormandy passed away this past May, it was suggested that a discography of his early recordings would be timely. Many readers will be surprised to learn that he recorded as a violin soloist for the cut-rate Cameo label as early as 1923, and even more surprised by his series of dance records for Okeh a few years later!

Details regarding matrices 400871, 400872, 500021, 401775 and 401776 have recently come from John Sam Lewis who interviewed Smith Ballew regarding them a few years before his death. The information which he supplied disagrees with what is published in Rust, but John adds, "Smith Ballew's memory was so accurate (bordering at times on the phenomenal) that I must accept it." These notes will be found following the affected masters.

Underlined takes have been verified by the compiler.

Acoustical Recordings

<u>Matrix number</u>	<u>Recording date</u>	<u>Title & credit</u>	<u>Issue numbers</u>
707-A	c. Nov. 8-10, 1923	Hymn to the Sun (Rimsky-Korsakow) - Eugene Ormandy (violin solo), Concert Master, Capitol Theatre Orchestra, N.Y., Piano acc. by William Axt	Cameo 465 Lincoln 2225 Tremont 474
708-C	c. Nov. 8-10, 1923	Song of India (Rimsky-Korsakow) - same credits	same issues
1014-C	c. May 14-16, 1924	Ave Maria (Bach-Gounod) - William Robyn (tenor). Violin (Eugene Ormandy) and Harp (Carl Schuetze) accompaniment	Cameo 611
1016-B	c. May 14-16, 1924	Ave Maria (Bach-Gounod) - Dr. Eugene Ormandy (violin solo), Concert Master, Capitol Theatre Orchestra, N.Y., Harp acc. by Carl Schuetze	Cameo 611
1470-A, -C	c. May 24-26, 1925	Kiss Me Again (Blossom-Herbert) - Eugene Ormandy (violin solo), Concert Master, Capitol Theatre Orchestra, N.Y., Piano acc. by William Axt	Cameo 746
1471-A, -C	c. May 24-26, 1925	In Shadowland (Lewis-Young-Ahlert-Brooks) - same credits	Cameo 746
1850-A	c. Feb. 7-9, 1926	The Prisoner's Song (Guy Massey) - Dr. Eugene Ormandy (violin solo), Harp and Organ accompaniment	Cameo 889 Lincoln 2484
1851-C	c. Feb. 7-9, 1926	Home Sweet Home (Paine-Bishop) - same credits	same issues

Electrical Recordings

2022-B	c. June 18-20, 1926	Humoresque (Dvorak) - Dr. Eugene Ormandy (violin solo), Piano acc.	Cameo 983 Romeo 243
2023-B	c. June 18-20, 1926	Liebestraum (Liszt) - same credits	same issues
2420-B	c. April, 1927	Canzonetta (A. D'Ambrosio) - Dr. Eugene Ormandy (violin solo), Piano acc. by Dr. Axt	Cameo 1159
2421-C	c. April, 1927	Valse Bluettes (R. Drigo) - same credits	Cameo 1159
81261-A	c. Aug. 20-22, 1927	Indian Love Call (Harbach-Hammerstein-Friml) - Major Bowes Capitol Theatre Trio (dir: Dr. Eugene Ormandy)	Okeh 40930
81262-A, -C	c. Aug. 20-22, 1927	By the Waters of Minnetonka (Lieurance) - same credits	Okeh 40930
81	c. late Oct., 1927	The Rosary (Nevin) - same credits	Okeh 40963
81	c. late Oct., 1927	Kiss Me Again (Blossom-Herbert) - same credits	Okeh 40963
400052-A, -B, -C, -D	Jan. 26, 1928	Ah! Sweet Mystery of Life (from "Naughty Marietta") (Herbert) - same credits	Okeh 40999
400053-A, -B, -C, -D	Jan. 26, 1928	A Kiss in the Dark (Herbert) - same credits	Okeh 40999

400054-A, -B Jan. 26, 1928 From the Land of the Sky-Blue Water (Cadman) - Dr. Eugene Ormandy's Instrumental Trio Okeh 41156

400055-A, -C Jan. 26, 1928 Barcarolle (from "Tales of Hoffman") (Offenbach) - same credits Okeh 41156

400871-B July 16, 1928 Was It a Dream (Coslow-Spier-Britt) - Part 1 - Dorsey Brothers and Their Concert Orchestra (Dr. Eugene Ormandy, cond.) Okeh 41083 Parlophone R-226

400872-A, -C July 16, 1928 Was It a Dream - Part 2 - same credits same issues

500021-C July 16, 1928 Was It a Dream (12" version) Odeon 3237, Harmony 6000-H

NOTE: The above three sides were not conducted by Eugene Ormandy, according to Smith Ballew who was one of the vocalists at the session. Ballew reported that the conductor was Gene Goldkette who was conducting an orchestra at a New York theater where he was singing. (At the same time, the Goldkette orchestra was recording for Victor in Chicago, but the session was conducted by Harold Stokes.) In addition, Ballew said that Hal Kemp was not a member of the vocal group, as reported in Rust. Smith Ballew also recalled that the orchestra consisted of "about 30 pieces" - somewhat larger than the personnel listed in Rust. John Sam Lewis feels there are at least six violins, as well as other additional instruments. See either Jazz Records 1897-1942 or The American Dance Band Discography 1917-1942 for the personnel as originally documented by Okeh.

401085-E Aug. 30, 1928 Humoresque (Dvorak) - Dr. Eugene Ormandy, violin solo, with Harp accompaniment Okeh 41147 Parlophone A2627

401086-E Aug. 30, 1928 Souvenir (Drdla) - same credits same issues

NOTE: John Sam Lewis reports that according to James L. Creighton's A Discopaedia of the Violin, the harpist is "S. G. Ormandy," which would seem to have been Ormandy's first wife, Stephanie Goldner Ormandy.

401678- Feb. 28, 1929 Deep Night (Vallée-Henderson) - Dr. Eugene Ormandy's Ensemble Okeh _____

401679-B Feb. 28, 1929 She's Funny That Way (I Got a Woman Crazy for Me) (Whiting-Moret) - same credit Okeh 41217

401680- Feb. 28, 1929 A Kiss to Remember (Bryan-Pettis-Goering) - same credit Okeh _____

401681-B Feb. 28, 1929 The Song I Love (De Sylva-Brown-Henderson-Conrad) - same credit Okeh 41217

401775-B April 3, 1929 Lover, Come Back to Me (Hammerstein, 2nd-Romberg) (transcription by George Crozier) - Dorsey Brothers and Their Concert Orchestra (dir. Justin Ring) - Part 1 Okeh 41223 Parlophone R-391 Parlophone A2891 Odeon 193310, Ariel 4418

401776-E April 3, 1929 Lover, Come Back to Me - Part 2 - same credits same issues

NOTE: In spite of the label and file credits, Smith Ballew insisted that Eugene Ormandy was the conductor for this session. Personnel, according to Rust: Leo McConville, Fuzzy Farrar, Phil Napoleon-tpt.; Tommy Dorsey, Glenn Miller-tb.; Ollie Boyd-cl.; Jimmy Dorsey-cl. & alto sax; Arnold Brilhart-alto sax; Jim Crossan-tenor sax; Irving Kohn-oboe; Phil Raines-bassoon; Murray Kellner, Sam Rates, Nat Brusiloff, Sam Freed-violins; Emil Stark-'cello; Arthur Schutt-piano; Eddie Lang-guitar; Hank Stern-brass bass; Joe Tarto-string bass; Stan King-drum; Chauncey Morehouse-drums & vibraphone; Smith Ballew-vocalist on side 1. Both Ballew and John Sam Lewis felt the orchestra was somewhat larger

401834- May 1, 1929 Hymn to the Sun (Rimsky-Korsakov) - Dr. Eugene Ormandy (violin solo), Harp accompaniment Okeh _____

401835- May 1, 1929 Song of India (Rimsky-Korsakov) - same credits Okeh _____

402953-C Sept. 17, 1929 Go to Bed (from Motion Picture "The Gold Diggers of Broadway") (Dubin-Burke) - Waltz with vocal refrain - Dr. Eugene Ormandy's Salon Orchestra Okeh 41300 Parlophone R-518

402954- Sept. 17, 1929 Dance Away the Night (from Motion Picture "Married in Hollywood") (Thompson-Stamper) - Waltz with vocal refrain - same credit same issues

401955- Sept. 17, 1929 Like a Breath of Springtime (from Motion Picture "Hearts in Exile") Okeh 41319 Parlophone R-586

NOTE: Personnel for 402953 through 402955, according to Rust, probably includes: Leo McConville-trumpet; Tommy Dorsey-trombone; Jimmy Dorsey-clar. & alto sax; Arnold Brilhart-alto sax; Joe Crossan-tenor sax; Murray Kellner, Nat Brusiloff, Sam Freed-violins; Emil Starch-'cello; Arthur Schutt-piano; Eddie Lang-guitar; Hank Stern-tuba; Joe Tarto-string bass; Stan King or Chauncey Morehouse-drums; vocalist unknown.

6.
 403868-B March 21, 1930 I Never Dreamt (You'd Fall in Love with Me)(from Musical Comedy "Will O' the Whispers")(Parsons-Ellis) - Dr. Eugene Ormandy's Salon Orch. (Smith Ballew, vocalist) Okeh 41401 Parlophone E-6331 Odeon ONY-36063
- 403869-B March 21, 1930 The Verdict is Life (With You) (Razaf-Joy) - same credits Okeh 41408, Odeon ONY-36063, Parlophone E-6331
- 403870-B March 21, 1930 Only a Rose (Hooker-Friml) - same credits Okeh 41401 Odeon ONY-36064, Parlophone R-675

NOTE: Personnel of 403868 through 403870 unknown; possibly similar to Sept. 17 session.

JS-#557 c. early-mid 1930 Blue is the Night (Fisher; arr. D. Savino) - Eugene Ormandy and His Salon Orchestra Judson

NOTE: The above is a Judson transcription produced by Judson Radio Program Co., 113 West 57th Street, New York. It is a 12" single-sided green label pressing playing from inside to outside, pressed by Columbia. There may be others; personnel unknown. Arthur E. Judson was an early manager of Eugene Ormandy.

Acknowledgments:

Roger Blackburn, Haddonfield, N.J. (Philadelphia Orchestra)
 George Blacker, Cheshire, Conn.
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 John Sam Lewis, Fort Worth, Texas
 Barbara Migurski, New Haven, Conn. (use of Rigler-Deutsch at Yale)
 Donald Wetzell, Barrington, N.J.
The American Dance Band Discography 1917-1942, Vol. 1--Brian Rust. Arlington House Publishers, New Rochelle, New York. 1975.
The Complete Encyclopedia of Popular Music and Jazz, 1900-1950, Vol. 4. Indexes and Appendices--Roger D. Kinkle. Arlington House Publishers, New Rochelle, New York. 1974.
A Discopaedia of the Violin--James L. Creighton. University of Toronto Press, Toronto, Ontario. 1974.

If you can add anything to the above, please contact the compiler: Frederick P. Williams, 8313 Shawnee Street, Philadelphia, Pennsylvania 19118.

HERE & THERE

Wendell Moore still has plans to issue the remaining six volumes of The Edison Phonograph Monthly, and asks us for help in polling the readers about one of his options. He might issue the last six volumes all at once if there are enough collectors out there who would be willing to pay for them in advance. Because of increased production costs, he feels this will be somewhere in the vicinity of \$125 to \$150 for the six books. We urge you to share your thoughts on this (pro or con) with Wendell so he can begin to make plans for forthcoming publication. Incidentally, Wendell says that if he goes ahead with this plan, all payments would be held in a special account so they could be reimbursed on demand. And for those who are not already familiar with this excellent series of reprints, we cannot recommend them too highly, as they are a fantastic source of Edison reference material. Write Wendell Moore at 3085 W. Highway 89A, Sedona, AZ 86336.

In our last issue, we mentioned that Milford Fargo and Nancie Kennedy recently had an album issued of Ada Jones' "Conversational Duets" on Pantheon Records. Steve Ramm writes to say that the collection is also available on cassette and that he can supply copies. For more information, write Steve at 420-B Fitzwater Street, Philadelphia, PA 19147.

The Michigan Antique Phonograph Society will hold their annual Phonovention this summer on August 9th and 10th at Clare, Michigan. For further details, contact Floyd Seiter, 2425 East Vernon Rd., Rosebush, MI 48878.

We can finally lay Harry M. Snodgrass to rest! Don

Peak sent an obituary from the Sept. 11, 1937 issue of Billboard which said the "former radio, night club and vaudeville pianist" (as well as Brunswick recording artist) died in Springfield, Illinois on September 2nd after a short illness.

Dennis Ferrara's article on Ralph Errolle in our last issue prompted Bill Bryant to share an amusing anecdote with us. It comes from the recollections of the late Bob Stone in a letter to Bill some 18 years ago:

In 1925 Errolle came up to Lewiston to sing Lionel in the Maine Music Festival production of MARTHA (I was probably the youngest chorister on that occasion); other notables in the cast were Kathleen Howard as Nancy and James Wolfe as Plunkett...Errolle won't forget that experience in a hurry. Someone tried to introduce him to conductor William R. Chapman---who cultivated boorishness as other people cultivate rare plants---while Chapman was rehearsing the orchestra, and the old boy snapped "I'm too busy to meet anybody right now!" I still recall Errolle's half-amused grimace.

During the actual performance, he tripped over a loose floorboard and nearly went headlong; later, during the Spinning Wheel Quartet, the spinning wheel he was demonstrating for Martha fell apart, and he had to hold it together for dear life until the quartet was over.

Bill, by the way, is working on a complete discography of Errolle's recorded output.

The Association for Recorded Sound Collections will hold its annual conference on the campus of San Francisco (cont. p. 12, bottom left)

VINTAGE RECORDING CO.

P.O. Box 356

St. Johnsbury Vermont 05819

SECOND RELEASE:

#1007 Sex, Drugs and Booze. We thought that would get your attention! 1007 is a light-hearted "Vintage" look at these three perennial topics, as related through the voices of Bert Williams, Mae West, Cab Calloway, Arthur Fields, and others. Have things changed much in the last 60 years? When you hear the 1927 tale of Willie, the Chimney Sweeper (who "smoked a dozen pills or more"), you'll find yourself wondering. Lots of surprises in store in this collection.

#1008 Annette Hanshaw (1927-1932). "The Personality Girl" charms her listeners with such favorites as "You're the One I Care For," "I Wanna Be Loved By You" (doing her Helen Kane impersonation), "You're the Cream in My Coffee," and many more. Whether singing a hot number with her "Sizzlin' Syncopators," or a sentimental ballad, Annette Hanshaw never fails to please. We include her rare 1932 recording of "Say It Isn't So" with Morton Downey, Singin' Sam, and Will Osborne.

#1009 Piano Favorites. A variety of popular tunes from the acoustic and electric eras rendered by a host of keyboard wizards, from Felix Arndt to Pete Wendling to Thomas Waller. Selections include "Hacienda" (The Society Tango), "There's a Rainbow 'Round My Shoulder," "Love Me or Leave Me," "Ain't Misbehavin'," and others. Of special interest is a piano novelty played by Harry M. Snodgrass, "The King of the Ivories," who made a name for himself in vaudeville as an ex-convict!

#1010 "Gems" of Broadway (1909-1928) by the Victor Light Opera Company. Here are selections from fourteen of the most memorable as well as not so memorable musical comedies from The Great White Way. Many Victor artists passed through the ranks of its light opera company, and even Billy Murray will be heard on a couple of these vocal medleys. Included in this famous series are "San Toy," "The Wizard of the Nile," "The Night Boat," "Cocoanuts," "Rio Rita" (featuring J. Harold Murray from the original cast), and more.

#1006 Vintage Jerome Kern. Issued since our first release, this tribute to Kern in his centennial year has already been established as a favorite with our customers. Artists range from Scrappy Lambert to James Melton, from the Victor Military Band to Roger Wolfe Kahn's Orchestra. 18 original recordings from 1915 to 1935, including "Who?," "They Didn't Believe Me," "Can't Help Lovin' Dat Man," &c. When you hear "Old Bill Baker" (the undertaker), you're sure to revise your ideas of vintage 1916 humor!

Each recording is on a C-60 (one hour) cassette using 3-M tape.

Ordering information:

1. Order by number only
2. Enclose \$3.98 per tape wanted
3. Vermont residents add 16¢ sales tax per tape
4. Add 50¢ postage & handling per order, regardless of number of tapes ordered.

Take our music along on vacation!



FIBBER McGEE and MOLLY

One of the most endearing and enduring of radio programs was "Fibber McGee and Molly" starring Jim and Marian Jordan. By the mid-1950s the show had been reduced to fifteen minutes and was pre-recorded.

Tom Hawthorn has supplied us with the script for one of these latter-day broadcasts - program no. 1093 entitled "Just Can't Part with Old Records." We feel our readers will enjoy reading the skit that evolves around Fibber McGee's old 78s, and we wonder if there's a collector who hasn't experienced something similar to poor Mr. Rafferty!

The original copy of the script was the one actually used by Jim Jordan in the program (note his doodling on the title page). His lines are cued by black marks over the name "FIB." The script is loaned and reproduced with the express understanding that it not be copied or used in any commercial way.

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PRODUCER-DIRECTOR: MAX HUTTO

WRITERS: PHIL LESLIE
RALPH GOODMAN

"FIBBER MCGEE AND MOLLY"

For
N B C



TAPE:
MONDAY, JANUARY 17, 1955

BROADCAST:
SUNDAY, FEBRUARY 13, 1955
7:00-7:15 PST

CAST

JIM JORDAN.....FIBBER MCGEE
MARIAN JORDAN.....MOLLY
BILL THOMPSON.....OLD TIMER
ARTHUR Q. BRYAN.....DOC GAMBLE
.....MAN
JOHN WALD.....ANNOUNCER

ANNCH: MRS. MCGEE, BUSY WITH HER CHORES UPSTAIRS, SUDDENLY REALIZES THAT FOR THE LAST TWENTY MINUTES SHE HASN'T HEARD A SOUND FROM HER HUSBAND DOWNSTAIRS. TAKING A HOUSEWIFELY SHOT IN THE DARK, SHE GOES TO THE HEAD OF THE STEPS AND CALLS:

MOL: (UP) MCGEE! CLOSE THAT REFRIGERATOR AND GET OUT OF THE KITCHEN - YOU'LL SPOIL LUNCH!

MOL: (OFF) What're you talkin' about, Molly? I'm right here in the living room.

MOL: (FOOTSTEPS DOWNSTAIRS, UNDER) Oh. Well, you were so quiet I just naturally supposed you -

MOL: (FADING IN) I'm reading the paper - hey, come here - listen to this.

MOL: What is it?

MOL: (CONFIDENTIAL) Come closer. I can't read it out loud.

MOL: Why not?

MOL: (CONFIDENTIAL) It's in a column marked "Personal".
(LAUGHS)

MOL: Ohhh!

MOL: It says "Old Phonograph Records Wanted. Will pay highest prices".

MOL: (PAUSE) Is that all? What's so interesting about -

MOL: Doncha see, kiddo - here's a chance at last to clean out that big box of old records we got sitting in the attic. Up to now, it hasn't been worth liftin' to throw them out. But if this guy is willin' to pay money for 'em -

MOL: Well, I'll certainly be glad to get the darn things out of there. Finally. Do you think they're worth anything?

MOL: Not to me they ain't, but it says here the guy pays highest prices, whatever that is. There must be at least a hundred and fifty records there - even if we only get a dime apiece, that's fifty dollars!

MOL: HOW MUCH??

MOL: Well...forty? Thirty-five?

MOL: Keep trying.

MOL: What's the difference? It's still gonna be a windfall, even if it's just a breeze. Those old records -

SOUND: BACK DOOR OPENS - OFF

OLD M: (OFF) HEY THERE, KIDS? ANYBODY HOME?

MOL: The Old Timer! Just the guy I need to gimme a hand. (UP) IN THE LIVING ROOM, OLD TIMER, COME IN, BOY, COME IN!

MOL: Said the spider to the fly,

MOL: We'll bring them downstairs and dust 'em off. You call the guy, will ya, Molly? His number's in the ad.

OLD M: (FADING IN) What guy, Johnny?

MOL: I'll tell you about it on the way upstairs - we're gonna move Caruso, Colombo and ~~Crosby~~ *Johnny* downstairs out of our attic... *There's a guy comin'.*

(Editor's note: In the line above, the name "Crosby" has been crossed out and "Cohen on the Telephone" substituted!)

MUSIC: BRIDGE

MOL: (GRUNTING) Careful now, Old Timer....Stairs are....right behind you.

OLD M: (STRAINING) Sure heavy!...I got her, though...Keep acomin'.

MOL: Easy now - WATCH YOUR END!

OLD M: Thanks fer the warnin', Son - that's my tenderest part!
(LAUGHS)

MOL: (OFF) McGee, I talked to the man on the phone - Mr. Rafferty, his name is.

MOL: Good. (TO OLD M) Watch it around the landing now. Gotta turn it!

MOL: He said he'd be over in an hour.

MOL: (GRUNTING) A little more to your left -

OLD M: Okay, I'll turn her -

MOL: NOT YOUR RIGHT! THE LEFT, THE LEFT! OOOOPS!

SOUND: HEAVY BOX FALLS DOWNSTAIRS...END BY BREAKING A DOZEN OR SO

RECORDS

MOL: Ohh dear! What a mess!

OLD M: (QUICKLY) Johnny's fault, Daughter - his fault! Very stupid!

MOL: MY FAULT??? ME! I KEPT TELLIN YOU TO TURN LEFT!

OLD M: Very foolish of you. Anybody's lived here as long as you have oughta know I don't know my right from my left. You

8.

shoulda pointed!

MOL: Never mind. I'll get a broom and -

SOUND: DOOR CHIME

MOB: COME IN!

SOUND: DOOR OPENS

MOL: Well, hello Doctor Gamble.

DOC: Hi, kids, I was just passing by and - Holy Smoke, what a mess.

MOL: Just par for the course, Doctor.

OLD M: Johnny mis-directed me, Doc - made me drop 'em.

MOB: Come on, Tank Tummy, peel off your overcoat and help us pick 'em up, willya? The busted ones.

DOC: Well, you have some mighty nice pieces there, my boy. What're you doing - starting a trend? Short playing records? (LAUGHS)

MOB: Aw, cut it out, Needle Noodle! There's a guy comin' over here after while to buy these records. You gonna help us pick 'em up or not?

DOC: (SLIGHT FADE) Okay, I'll start with these over here, and pick out the unbroken ones and - Hey! Where'd you get this one?

OLD M: Outta the attic, Doc. Got 'em all outta the -

DOC: Gee whizz! I haven't heard this record since -

MOL: What is it, Doctor?

DOC: (NAMES OLD RECORD)

SOUND: CLICK OF SWITCH ON RECORD PLAYER

MOB: What're you doin' with the record player, Fatso? Aw now look, we got work to do. We got no time to -

MUSIC: PLAY OLD SCRATCHY RECORDING NAMED ABOVE, UNDER

DOC: (OVER RECORD) I know kids, but --- AH ISN'T THAT GREAT!! Sit down a minute - let's take a break first. ~~Heeee~~ ~~rushin' into this thing - bad for the heart.~~ Let's see what else --

MOB: Aw, for the -

DOC: NO! HELEN KANE SINGIN' "VO-DE-OH-DO" -- and look here! George M. Cohan vocal - "GOODBYE MAW, GOODBYE PAW, GOODBYE MULE WITH THE OLD HEE-HAW". (LAUGHS DELIGHTEDLY)

MOB: I can see what a big fat help he's gonna be! Come on, Doc - cut out the reminiscing and let's get to work!! We'll NEVER get done if you gotta listen to every record we.....

MUSIC: TAG

SECOND SPOT

MOB: Play that part again. That last part!

MOL: Yes. Doctor, play it!

OLD M: That's a hum dinger!

DOC: But kids, if that man's on his way over, don't you think we'd better stack the good ones and--

MOB: We'll get to it. Go on! Drop the needle again. Just on that last part!

DOC: OKAY. Look out kids. Here she comes again!

MUSIC: PLAY LAST FEW BARS OF HELEN KANE RECORD

CAST: (LAUGH IT UP) (AD LIB) Isn't that wonderful? Terrific....

MOB: They just don't write sentimental songs like that anymore.

DOC: (LAUGHING) Yeah.

MOB: It gets you. Right here.

CAST: (LAUGH IT UP)

MOL: Oh goodness! Look what I found! Look at this one will you?

CAST: (AD LIB) What's that?

MOL: Our song! McGee's and mine. Remember this one dearie?

MOB: Let's see. Sure! I'll say!

MOL: Many's the night we'd sit out on the porch and he'd sing it to me. In the moonlight. Remember, McGee? In the old porch swing?

MOB: (LAUGHS) Yeah. Megaphone in one hand and an oil can in the other, tryin' to drown out the squeaks in the swing, so's I could be heard.

MOL: (LAUGHS) But it was a losing battle. As soon as the squeaks died down and McGee could be heard, the dog started howling.

MOB: Oh I wasn't that bad! My friends told me I used to sound just like Harry Richman.

DOC: Are you sure it wasn't Harry Carey? (LAUGHS)

MOB: Oh yeah. Well, I'll have you guys know that back in the twenties when I was in Vaudeville with Old Fred Nitney----

MOL: Yes. We know dearie. Now put the record on.

MOB: (OFF) Okay.

MOL: Listen to this Doctor. I think this is one of the prettiest love songs ever written. Play it McGee. Shh-Listen-

MUSIC: PLAY REAL NOISY RECORD OF "I'LL BE GLAD WHEN YOU'RE DEAD YOU RASCAL YOU". UNDER. (OR HOLD THAT TIGER)

MOL: (OVER) Ohhh McGee! ~~That's not the one.~~

MOB: (OVER) (LAUGHS) That'll teach you to make fun of my voice.

MOL: Oh now cut it out! (CLICK)

MUSIC: RECORD OUT...AS MOLLY REPLACES IT WITH RUSS COLOMBO SINGING "SWEET AND LOVELY"...PLAY UNDER

MOL: Now everybody be quiet. Come here, McGee. Sit here by me. Isn't that just beautiful?

MUSIC: FADE RECORD UNDER. FADE IN BRIDGE: *Sweet & Lovely*

SOUND: SHUFFLE OF RECORDS:

DOC: Well, there we are.

MOB: Yeah, we got 'em all stacked Molly. All set for the big record sale!

MOL: Good.

OLD M: And we still got twenty eight left, daughter. That we didn't break.

MOL: I guess we're lucky to ----

SOUND: DOOR CHIME:

MOL: Oh-oh - here's our man. I'll let him in!

MOB: (FADES SLIGHTLY) We oughta get at least 15 bucks outta this.

SOUND: DOOR OPENS:

MOL: How do you do sir. Come right in.

MAN: (WEARILY) Thank you. I'm Mr. Rafferty and -

MOL: Glad to see you. I'm Mrs. McGee, and this is my husband.

MOB: How are you, Mr. Rafferty?

MAN: (TIRED) Not too well. I thought I'd start a record collection as a hobby. But it's pretty discouraging.

MOL: Discouraging?

MOB: How do you mean?

MAN: (TIRED) Well....I get lots of calls but everytime I get to someone's house they've changed their mind and don't want to part with them.

DOC: Well, you won't have that trouble here. You can have this lot right here. Twenty five beautiful rare old records. Soon as we settle the price. Right Molly?

MOL: Right. Except of course Russ Columbo, singing our song. "Sweet and Lovely".

DOC: Oh yeah. That's right. We won't part with that for anything. But there's still twenty four. All good old rare.....

OLD M: Wait a minute Johnny...don't you remember?....You promised me that Betty Boop record for helpin' you kids out.

DOC: Yes, and Molly you said I could have goodbye Ma..... goodbye Pa.....goodbye Mule with the old Hee Haw!

DOC: No she didn't! That was the one I wanted!

OLD M: That's right Doc. Yours is Tiger Rag.

DOC: I think I'd rather have Ah Sweet Mystery of Life - unless I can have both. Could I?

MOL: Oh, I guess so. But now let's sell the rest to --

DOC: Hey...wait a minute. Who put Dardenella back on the pile? I want that! I had it put aside!

MOL: Well if you're going to keep that I'll take "Jada."

DOC: Yeah...then why can't I have Cohen on the Telephone?

OLD M: Well, if you kids are gonna have another choice I want this record by Maurice Shoveldeer!

DOC: INTO AD LIB GRAB FOR RECORDS

SOUND: DOOR SLAM

CAST: OUT

MOL: What was that?

DOC: Yeah. Who left? Oh, him.

MOL: Yes, poor man. He looked so sad. I guess his is not an easy life.

DOC: Oh, well. Now stop grabbin' everybody. We'll play 'em again and draw straws for 'em. Put Dardenella on again kiddo, I'll make a list of what we got here and -

MUSIC: CLOSER

SOUND: FADE IN MCGEE'S AND MOLLY'S SONG

MCL: (SOFTLY) Oh, McGee it's been a wonderful evening....Just the two of us - dancing every dance....Hm?....Oh, silly boy, of COURSE I like you better than that rich Otis Cadwallader with his Stutz Bearcat - (COOLY) You can kiss me if you --

DOC: (OFF) HEY MOLLY! WHEN ARE YOU GONNA TURN THAT THING OFF AND COME TO BED? YOU PLAYED IT FIFTEEN TIMES AND I WANTA GET SOME SLEEP!

MOL: Oh-oh - Dad's still awake!! (CALLS) All right, dearie, I'll be right up. (LIFTS NEEDLE AND KILLS MUSIC)

DOC: (OFF) OKAY. GOOD NIGHT!

MCL: Goodnight, all.

MUSIC: BAND 2....UP AND FADE FOR:

ANNCR: FIBBER MCGEE & MOLLY is an NBC Radio Network Production, transcribed, with Bill Thompson as the Old Timer and Wallace Wimple, Arthur Q. Bryan as Doctor Gamble, and Robert Easton and Mary Lou Harrington as Les and Sally Nelson. (FADE OUT MUSIC)

MOL: Excuse me for interrupting, John, but McGee and I would like to say one more thing before you close up shop here.

DOC: Ladies and gentlemen - Molly and I just want to remind you that this week is YMCA week. We ask you to join us in saying thanks to the Y for the wonderful opportunities it gives to our youth.

MOL: The athletic programs, camping activities, and practical training in citizenship that the YMCA gives our boys play a valuable part in the building of America's future.

DOC: Yes, America's future depends on the youth of today, and our thanks go to the Y for the great job it is doing.

ANNCR: Right, Fibber and Molly. This is John Wald saying goodnight and inviting you back tomorrow night as the McGees take a test to determine whether they are good spouses.

MUSIC: BAND 1....HIT & FILL

Back to the Edison Shipping Department

(That curious photo of the Edison shipping department that appeared in issue #50 continues to generate correspondence. The latest comes from Bob Ault, and is so detailed that we thought it worth printing almost in its entirety.)

I finally had to write concerning the continuing puzzle over the picture of the Edison A 250 Disc Phonograph in Graphic #50 (which I believe to date from about August of 1914).

I also have one of these machines, serial number SM 8956. Although the cabinet design is almost identical to that of the Amberola I, the size is not the same--the disc cabinet is slightly larger. Mine measures 21 1/4" wide, 22 5/8" deep (at the edge of the lid), by 50 1/2" high. As far as I know, not many of the A250s had the side louvers cut in them as on the Amberola. The only ones I can think of that I've ever seen are in pictures of Edison at the laboratory or at home (such as the one facing page 1 of George Frow's Edison Disc Phonograph book). Most pictures, including those on pages 36, 46 and 113 of Frow's book, show no evidence of the side louvers. The A 250 in the picture facing page 1 also seems to have the picture decal, while the

second machine (behind Ambassador Choate) has the common Edison decal.

Also, take note: the two nearest machines on the right in the shipping room picture are Amberolas! Look at those square horns. The third is an A 250 disc phonograph--see the slight size difference? I also believe the mostly hidden machine to the left is an A 80, with its front side out rather than the back.

My A 250 has the wooden slats in the drawers for separate records, each drawer holding 33 discs; the lower drawer can also hold 12" discs. Some other interesting details I've never seen mentioned in print, which may have been standard with this model, are: a motor compartment door (hinged from the bottom) on the back of the cabinet; the operating handle is finished in the same color as the cabinet rather than being lacquered black; the two-piece horn (without tone modifier) is finished in a painted mahogany grain and has a Cygnet-type joint at the bend, including the little catch on the top side, and finally, a friction rail is built onto the back side of the motor board, with an adjustable pressure point on the horn, to steady the horn and reproducer when they're not in the playing position.

I hope this letter produces more answers than further puzzles.

"HOKUM" (A3402)

The Story of Art Hickman's Orchestra

by David L. Jones

One of the least liked dance orchestras that recorded in the late 'teens and early 1920s is Art Hickman's. However, he was more responsible for the so-called "Big Band Era" than most of us can imagine, and he was doing it almost 20 years before people like Benny Goodman, the Dorseys and Glenn Miller finally cashed in on it during the mid '30s. He made the dance orchestra a self-supporting business at a time when dance halls were considered places that "decent" people didn't speak of -- much less be seen in. By 1917 Hickman had established an 11 man orchestra, replete with banjo, piano, string bass, rhythm section, 2 saxophones, balancing it out with a cornet, trombone and violin.

Where did Hickman come from and how did this orchestra so maligned by most collectors originate? Well, depending on which story you hear, it all came about like this: Art Hickman was born in Oakland, California on June 13, 1886 and, according to the Feb. 1920 Columbia record supplement, started out as an usher and then manager of Chutes Park. In Leo Walker's Great Dance Bands book, he was what we would today call a baseball "groupie." Whether or not he was one or the other or both, this did happen. In 1913 a baseball team known as the San Francisco Seals held spring training, and to help break the monotony in the evening, Hickman suggested to Del Wood, the team manager, that he recruit musicians and have dances at the camp. Evidently Wood thought this was a great idea, because he and his coaches were getting rather tired of chasing down team players who'd sneak off into town at night. Thus, by bringing the entertainment to camp, everybody was happy.

Soon Hickman's small group (the Feb. '20 supplement says he had 9 musicians) grew to about 11 or 12 men and were given further exposure to the public when they played at the Panama-Pacific Exposition in 1915 and at the St. Francis Hotel in San Francisco. In 1918 Hickman gained national attention through the success of his composition "Rose Room." (Other compositions by Art Hickman include "Hold Me" and "On a Buick Honymoon" - a song which survived into the 1950s on the Milton Berle Show!)

Late in 1918, Florenz Ziegfeld, vacationing in San Francisco, heard Hickman's Orchestra and invited him to be part of the Ziegfeld Follies of 1919 the following September. While in New York, Columbia signed the band to make a series of records. These were all recorded in mid September of 1919 with the first releases in February, 1920. Columbia claimed it was the biggest and most important contract in entertainment at the time; perhaps it was. However, as per usual with Columbia, although they had a good property, they didn't know what to do with it.

Between 1917 and 1922, the standing rule at Columbia seemed to have been "Don't Play It Good - Play It Cute" -- a policy applied to the Original Dixieland Jazz Band, Handy's Orchestra, The Happy Six, and Yerkes Jazzrimba Orchestra, to name a few. After having a chance to listen to all the Columbia "A" sides, a few of the Hickman records are interesting and worth having: A2881 "My Baby's Arms," complete with a slide whistle solo, predating Paul Whiteman's use of it in "Whispering" by almost a year; A3301 "Whispering"/"If a Wish Could Make It So" & A3334 "Missy"/"Darling" are all played in spry, bouncy no-nonsense style; A3440 "Honey Lou" features either a baritone or bass sax solo; A3325 "You and I," although recorded in Sept. 1919, didn't appear

on record till January, 1921. This record has the orchestra playing mostly non-muted instruments, and when I first heard it I couldn't believe it was Hickman's band. It's the only exception to the rule where they really sound different - and good! On one of the 1920 sides, Hickman did something few band leaders would have considered - and a few years later, most larger black orchestras did use (most notably Fletcher Henderson) - and that was on A2955, "Song of the Orient." He used three reeds. Plainly heard are the oboe, alto and baritone saxophones. This was also one of the largest selling Hickman Columbias.



Announcement Exclusive Columbia Records Art Hickman's Orchestra

WIZARDS of Jazz are Art Hickman's orchestra from the St. Francis Hotel, San Francisco, who have recently shown li'l old New York and the rest of the U. S. more about Jazz gyrations than even that home of the Jazz ever imagined.

Through special exclusive arrangements the Columbia Company brought Art Hickman and his sybarites of super-syncopation from the Pacific Coast to make a series of records.

Jazz is a chemical compound of Art Hickman. Without being able to read a note of music--indeed all of Hickman's nine musicians play entirely by ear--Hickman has a keener sense of counter melody, tempo and rhythm, than many a conservatory graduate.

The exclusive Columbia records of Art Hickman's orchestra announced in this supplement are the most wonderful examples of genuinely instinctive, foot stimulating, blood exhilarating, dance making Jazz records ever offered to the public. The first note plunges you into an hilarious abandon from which there is no rescue 'til the record stops.

from the Feb. 1920 Columbia supplement

The Hickman Orchestra played with a really care-free, happy-go-lucky style, not common with most dance bands of the day. The vast majority seemed to play as if rigor mortis had set in! In 1921, Columbia issued record no. A3402, "Hokum." This was just what Art Hickman really was - never a "jazz" orchestra in the slightest sense. They were, at least for the 1919-20 sides, an ensemble of musicians who were obviously enjoying what they did for a living. Hickman was also a competent pianist, playing four-hand duets on several records with Frank Ellis.

During this period with Columbia, the organization was utilized in other ways as well. In March 1921, Columbia released a Nora Bayes record, "I Could Have Had You" (A3347), with accompaniment by Hickman's Orchestra. There were concertized numbers by Clyde Doerr and Bert Ralton, Hickman's two saxophonists, as well as sides by the Hickman Trio. The orchestra apparently did some recording for Little Wonder. One in particular (1421 or 1427?) of "Just for Awhile" is unusual in that the song seems not to have been recorded by the major labels here, though it received quite favorable treatment in



Above we see the band obviously not recording (Columbia wasn't about to give any secrets away!) but posed for a group photo instead. From the September, 1920 Columbia Record supplement.

Below, we see that Columbia promoted the Hickman Orchestra in their foreign language literature as well. This illustration was featured in an early 1921 supplement for "Discos Columbia," which listed such titles as "Tómalo con calma" ("Take It Easy") and "Bailando su Luna de Miel" ("Dancing Honeymoon").

Orquesta de Art Hickman



Artistas Exclusivos de la Columbia

England.

For the first two years (1919 & 1920) all records were recorded in New York. Hickman also sent a group of five musicians to London in 1920, booked there by, of all people, Harry A. Yerkes. The group was known as Art Hickman's New York London Five and made a number of sides on English H.M.V. They are exceptionally nice records.

Beginning with A3387 in February, 1921, the band's records were made in San Francisco. Apparently Hickman had grown tired of New York and felt more comfortable in California. Also, in April, 1921, they were chosen to open the new Cocoanut Grove at the Ambassador Hotel in Los Angeles. Sometime in 1921, due to declining health, Hickman turned the organization over to Frank Ellis, and Columbia continued to issue Hickman records through the fall of 1921, the last being A3458.

In 1922 this band recorded again for Columbia under the name of Art Hickman's New York Orchestra, but none were ever issued. By that time Frank Westphal's Rainbo Orchestra had fully replaced the Hickman "corn" style with even more aplomb. (Westphal's main claim to fame was that he was one of several "Mr. Sophie Tuckers"!)

From the time Hickman's Orchestra appeared on records in February, 1920, every dance orchestra then to come would begin to adopt the Hickman type instrumentation, and the days of the string styled dance orchestra declined. Only a few leaders, Joseph C. Smith to name one, clung to the past. Most would not use the string bass, choosing instead the tuba. It wouldn't be until the 1930s that the string bass would really be a standard dance orchestra instrument.

Hickman's salad years were 1919-1920 on records; after 1921 fewer Hickman sides are found on Columbia as the style changed somewhat. The California sides are just as "corny," but have a thin sound and are not played very well.

In 1924 the orchestra began to record for Victor and they sound pretty good. The Hickman name is found on Victor through 1928. The nucleus of this orchestra finally became Earl Burtnett's L.A. Biltmore Dance Orchestra -- quite a metamorphosis in less than ten years!

Art Hickman died in San Francisco on January 16, 1930 at the age of 43, cause unknown.

* * * * *

My special thanks to Brian Rust for his help. Additional recommended reading on the history of U.S. dance orchestras from beginning to the mid-1960s is most definitely Great Dance Bands by Leo Walker, published in 1964 by Howell-North; currently available again in paperback out-sized edition.

* * * * *

Comments, etc., to: David L. Jones, 116 Constitution Circle, Clairton, PA 15025.

("Here and There," cont. from p. 6)

cisco State University from June 20 through the 23rd. A very full schedule of topics has already been announced, including a paper on the Edison Toy Phonograph Co., recordings of the San Francisco Symphony, the Victor Project, re-coring Blue Amberols, Edison Diamond Disc labels, etc., etc. For more information, write: Barbara Sawka, Stanford Archive of Recorded Sound, Braun Music Center, Stanford, CA 94305. Arrangements have been made for reasonably priced housing on the SFSU campus.

Betty Johnson recently sent us a copy of the sales list from her new business, "The Sound Box" (see ad elsewhere in this issue). It is her desire to stock the widest variety of phonograph, record and radio re-

lated literature, and her first catalogue indicates she has gotten off to a good start! Of special interest is a large selection of reprint Victor and Edison instruction manuals as well as record collecting supplies.

Reader Don Chichester's program "Spirit of 78" is now heard on several National Public Radio stations. Each week highlights a different topic, such as "Comedy of the 1920s" and "Early Swing," and request programs are a regular feature. The program can be heard on these N.P.R. stations:

KANZ-FM	Pierceville, KS	WMRA-FM	Harrisonburg, VA
KCKK-FM	Cedar Rapids, IA	WMUB-FM	Oxford, OH
KCND-FM	Bismarck, ND	WNYC-AM	New York, NY
KCSM-FM	San Mateo, CA	WRVO-FM	Oswego, NY
KDSU-FM	Fargo, ND	WSUI-AM	Iowa City, IA
KOAC-AM	Corvallis, OR	WVTF-FM	Roanoke, VA
KVLU-FM	Beaumont, TX	KUNI-FM	Cedar Falls, IA
KIOS-FM	Omaha, NE	KCAW-FM	Sitka, AK
KUHF-FM	Houston, TX	WOJB-FM	Hayward, WI
WCBE-FM	Columbus, OH	WJCT-FM	Jacksonville, FL
KDUQ-FM	Pittsburgh, PA	KBEM-FM	Minneapolis, MN
WHRO-FM	Norfolk, VA	KRWG-FM	Las Cruces, NM
WKYU-FM	Bowling Green, KY	WITF-FM	Harrisburg, PA
WRKF-FM	Greenwell Springs, LA		

Jack Pfeifer is looking for a song called "Those Doggone Golfing Blues" (circa 1930). Can any reader help? His address is 19 Lindis Farne Ave., Westmont, NJ 08108.

Douglas Ridgeway, 117 Garfield Place, Brooklyn, NY 11215, is looking for any material on early cylinder cabinets (1905 or before) of the major as well as independent companies (not including "Artistic" made by the Eastern Talking Machine Co. of Boston). Please get in touch with Doug if you have anything to share.

Garland Publishing announces a major reference work in preparation for publication in 1987. It is The Encyclopedia of Recorded Sound, Guy A. Marco, editor and compiler. The Encyclopedia will include articles on the history, technology, firms, and individuals of the world of sound recording. Media to be covered are the cylinder, the disc, magnetic tape and wire, and the player piano. It is expected that the book will appear in one large volume of approximately 1000 pages. Dr. Marco would be pleased to hear from scholars who might be interested in contributing articles to the Encyclopedia, or who may have any suggestions about it. His address is 349 O Street S.W., Washington, DC 20024.

Tom Hawthorn wonders if there will ever be a national organization for phonograph collectors similar to those for music box and reproducing player piano collectors. He feels such an organization is long overdue and would have four distinct advantages:

1. A greatly improved newsletter
2. A membership roster for trading & advertising
3. A greater public profile to attract more members
4. The ability to expand along orderly lines.

He calls on all collectors with a similar desire to give the matter some serious consideration - perhaps at the Union, Ill. show on June 8th & 9th. Tom can be contacted at 1450 North 1st Street #15, Salinas, CA 93906.

A MODERN RECORDING SESSION

By V. Stanbridge Homewood

To form a complete audience of one, and to have a full orchestra of a hundred or more players assembled apparently for one's sole benefit is a little embarrassing. That was my own feeling when I dropped in to a recording session recently at Queen's Hall. Should I,

for example, applaud at the end of an item to signify that I approved? I had almost the feeling that I had won both the Calcutta and Stock Exchange Sweeps, and that this was a tryout of the new conditions.

It was so utterly different from my memories of the old "mechanical" recording sessions, where a not overlarge room was filled to overflowing with instrumentalists, to describe whose condition at the end of a session one might quote "Ol' man River":

You and me we sweat and strain,
Body all aching and racked with pain.

On one such occasion the gentleman who operated the "thunder" was perched precariously above the recording trumpet. In reaching over to smite the iron sheet he overbalanced, and struck the vocalist instead, laying him out very completely, and terminating the session.

On a day in June, 1928, I found myself in a large concert hall, rendered somewhat unfamiliar by the enormous drapings hung from the ceiling to the floor to correct the acoustic defects from an almost empty hall. The conductor was on his rostrum, the members of the orchestra in their accustomed seats and the tympanist (whom I have always envied) dominating the ensemble with plenty of space in which to perform his eurythmics. There was a decided air of comfort. Some were in their shirt sleeves, and one wore his overcoat. I do not know why. Perhaps he was a spare part.

In front of, and below the conductor, was seated a gentleman with a telephone. Slung from the roof were microphones. An electrical recording session was about to commence.

Suddenly the hubbub of every member of the orchestra talking or tuning up gave place to silence so profound that it almost hurt. The conductor raised his baton, and a piece was played. As yet it was not recorded, this performance being for the purpose of timing, and to allow the recorders (to whom it was transmitted via the microphones to loud speakers in the recording room) to judge of the performance for balance. Their criticism having been telephoned to their colleague in the orchestra, adjustments were made, the disposition of certain instruments altered, and all was ready for a "wax" to be taken.

A red light showed as a signal for silence and an electric buzzer told that the recording machine had started. A nod from the telephonist and playing commenced. Towards the end of the piece he raised an arm, and the effect after the last note had been played was curious, even dramatic. Conductor and orchestra remained as if turned to stone watching the uplifted arm of the telephonist. As soon as he dropped it hubbub was again released.

The recorders were apparently satisfied with what they had heard and with the appearance of the wax record, and it was not necessary to repeat the performance.

In the recording cabinets I found as great a revolution. The only really familiar friends were the recorders themselves and the big glass cabinets used for keeping the wax blanks at a requisite temperature, otherwise all was changed.

The recording machine was there, but of quite a new type and very elaborate. Much electrical apparatus also.

The recorder had a telephone, and by his side was a loud speaker on which he could listen to the performance from the recording theatre. While the record was being taken the recorder was controlling the volume so that it should be neither too soft nor too heavy, for perhaps the greatest boon of electrical recording is that at last it gives the opportunity of strengthening weak sound waves and reducing those that normally would prove too intense for recording purposes.

In a smaller recording theatre I saw Backhaus and the International String Quartet at work, and was again impressed with the comfortable conditions under which they were playing—it was almost as if they were having a private performance without an audience.

It must not be thought that any less care is taken than formerly because of improved methods. Actually electrical recording is far more exacting than the old.

Of its results my readers have had many opportunities of judging, and each issue of records shows that a further step on the road to perfection has been accomplished; but the other great advantage is that the element of chance, which played so great a part in mechanical recording, has been largely eliminated. Not only is the whole reproduction improved, but it is possible not only to detect faults and correct them, but what is even more important, to prevent them happening.

My brief visit to "His Master's Voice" recording studios left me greatly impressed by the big forces that are at work, and wondering as to what new marvels scientific research is leading us.

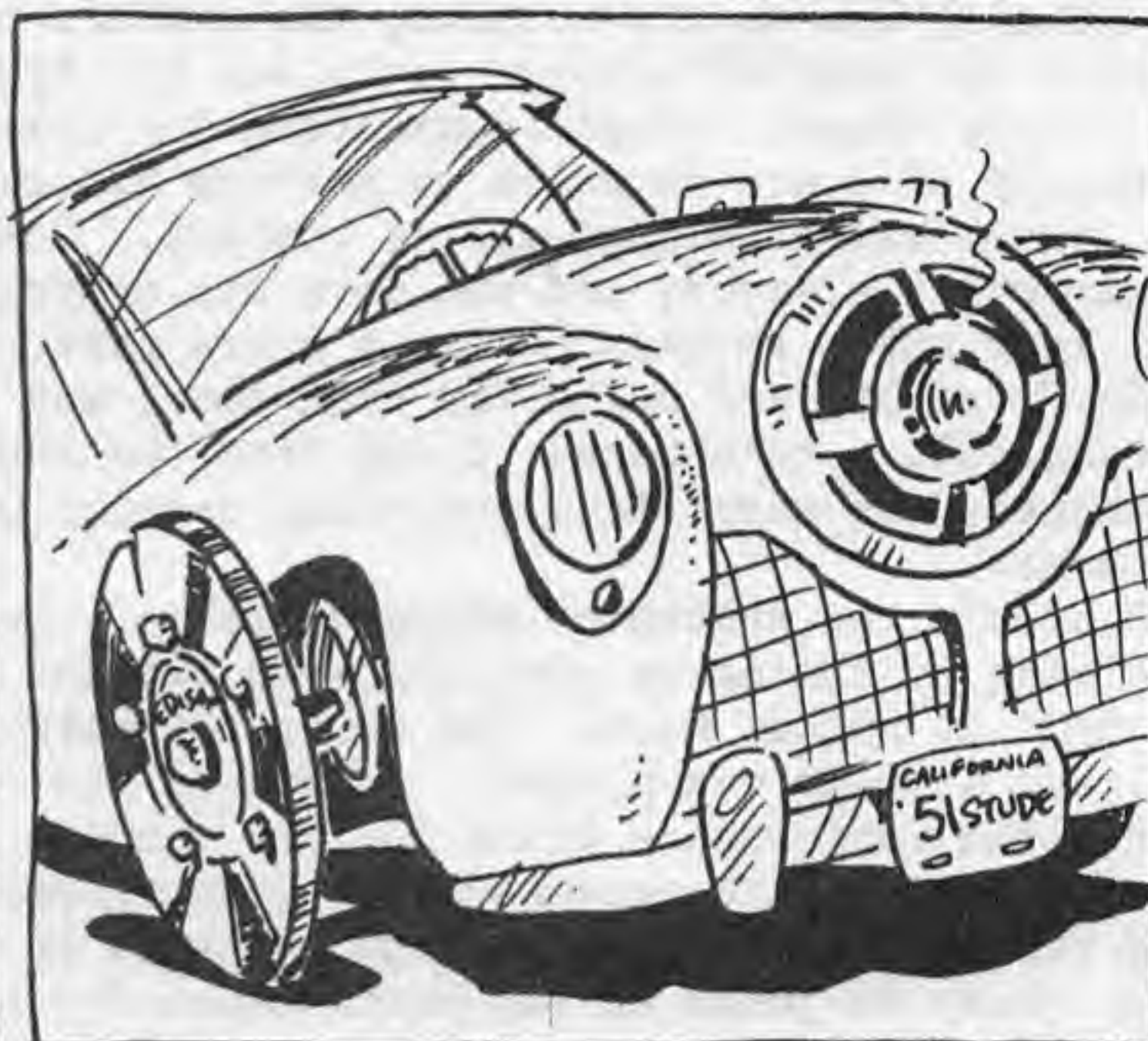
* * *

The foregoing article from a 1928 issue of The Voice comes to us from Allen Debus. The two accompanying illustrations are on the cover of this issue.

Below we reproduce the cover of Farm Life magazine which was furnished by John Petty. Our apologies to "In the Groove" readers for the repetition!

* * *





"Blanks List"

Columbia A-Series 10" Discs

Bill Bryant wishes to thank those who were able to fill in some of the gaps in the 12" Columbia list which appeared in the last issue. He also wishes to thank readers who took the time to check their records but were unable to come up with needed numbers. For anyone who wasn't able to get to it, the task is now easier, as the following numbers can be crossed off: A5188, A5229, A5242, A5315, A5318, A5390, A5629, A5745, A7529, A7579 and A7538.

Now for the gaps in the Columbia 10" "A" series. Information regarding artists, matrix numbers and takes only is required in the first batch. These are all late pressings without the large note label and at least one side is a re-recorded version of the original. One or both sides will contain matrix numbers in the 77, 78, or 79000 series, though data for both sides would be appreciated:

A20	A237	A249	A356	A2044
A22	A238	A250	A774	A2061
A45	A240	A252	A812	A2221
A114	A242	A259	A1683	A2323
A236	A248	A263	A1737	A2498

In the next group, matrix and take data only are required:

A170	A1393	A1639
A249	(Albert Wiederhold	version)
A622	A1395	A1643
A738	A1396	A1649
A930	A1465	A1658
A1366	A1541	A1737 (mx. 39996/609)
A1390	A1635	

All data on the following numbers are needed:

A1520	A2315	A2518	A2694	A2878
A2172	A2324	A2527	A2733	A2887
A2215	A2326	A2606	A2734	A2896
				A2932

In the last group, all label and matrix information is desired. These are from the school series and may appear with either "S" or "A" prefix:

A3012, A3023 through and including A3033

◆ ◆ ◆ ◆ ◆

U. S. Everlasting Cylinders

Fortunately, there are just a few blanks in the numerical listing of U. S. Everlasting (or Lakeside) cylinders. Any and all data are needed for these; all are 4-minute records except for the first one:

432	1353	1452	1494	1643
1220	1373	1459	1638	1644
1229	1440	1460	1642	1648

Please help if you can! Write Bill Bryant at 1046 Congress Street, Portland, ME 04102.

Talking Machine Madness

a brief review

We recently received a copy of Randy McNutt's latest publication entitled Talking Machine Madness. It is the charming story of the days of phonograph exhibitions—days when an enterprising young man (were there any women?) could make a few dollars by traveling the countryside and holding audiences spellbound by this most magical of new inventions. The essay traces the rise and sudden decline of this unique form of showmanship through the last quarter of the Nineteenth Century, and it includes several original illustrations. The booklet is 30 pages and is available for \$4.00 from Hamilton Hobby Press, P. O. Box 455, Fairfield, Ohio 45014. - Martin Bryan

wanted

WANTED: Discographical data on CLIFF EDWARDS (aka Ukulele Ike), Sophie Tucker, Eddie Cantor, Nelson Eddy and the Andrews Sisters. L. F. Kiner, P. O. Box 724, Redmond, WA 98073-0724

HELP! COLLECTOR OF MILITARY (CONCERT) BAND and wind and percussion solos, duets, etc., is in last stages of compiling Victor Company catalogue. Needs many records. Send lists with prices or ask for lists of wants. Need 7", 8", 10", 12", 14" sizes. Particularly need "Consolidated Talking Machine", pre-dog "Eldridge Johnson", Monarch, DeLuxe types and educational. Also seek other labels: American, 7" Berliner (all performers), Columbia, Brunswick, Busy Bee, Climax, Cort, D & R, Diamond, Edison, Emerson, Federal, Gennett, Lakeside, Leeds, Little Wonder, Lyric, Marconi, Oxford, Pathe, Puritan, Rex, Silvertone, Star, Zonophone, etc. Cylinders too. Write: Frederick P. Williams, 8313 Shawnee St., Philadelphia, PA 19118.

Uncle Josh on odd label 78s. Ken Blazier, 2937 Elda St., Duarte, CA 91010.

Wanted: Incomplete Victor Phonographs, Cabinets, Horns, etc. Also need Pooley VTLA Victrola. Please describe and price. Jerry Blais, 583 S. Nebergall Loop, Albany, Oregon 97321.

Gramophone needle tins wanted - specialist collector. Any makes, quantity including American tins. Many swaps/sales available. 2 IRC's/\$1 for illustrated catalogue. Lambert, 24 Churchway, Weston Favell, Northampton, NN3 3BT, England.

Edison Diamond Disc A250 in any condition. Prefer to purchase in California but will buy anywhere if price allows me to pay shipping costs. Tom Hawthorn, 1450 No. First St. #15, Salinas, CA 93906. Phone: (408) 449-8583

WANTED. "Oh Joe Please Don't Go." Diamond Disc 50672. Thomée Károly on Okeh or Columbia. Any Kinetophone cylinder. Joe Pengelly, 36, Thorn Park, Plymouth, England

"Mention The Graphic—It identifies you"

To Trade

Have 3 rare monthly supplements for Emerson 7" records in duplicate to trade for needed printed matter: March 1917, 6-panels folded, illus; April-May 1917, 6-panels folded, illus; June 1917 is the most attractive, having 8 pages (stapled), printed in blue and orange, illustrations include Irene Franklin and Nat Wills. Please let me know what you have to trade. Martin Bryan, 37 Caledonia St., St. Johnsbury, VT 05819.

PHONOGRAPHS, CLOCKS, RECORDS, PARTS ACCESSORIES



2509 RKE BLVD. 713-523-9280/975-6627
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WORLD'S SMALLEST VICTROLA that actually plays. Measures $2\frac{1}{4}" \times 2\frac{1}{4}" \times 5\frac{1}{4}"$ with morning glory horn. Plays six 2" interchangeable records that are included with each unit. This item will appeal to record and phonograph collectors alike. Remit \$15.95 plus \$2.00 P & H to: Rick Martyna, 203 Cooper Ave., Oil City, PA 16301. Satisfaction or money refunded.

Records and Music Items. 78s, 45s, LPs, Diamond Discs, and Cylinders. Plus Sheet Music, Piano Rolls, and Memorabilia. Usually have Folios, Record Sleeves, Needles, Books, Record Catalogs, Music Magazines, etc. The most diversified auction list in America. Special section for Polkas, Country-Western, Foreign, Gospel, and much more. Lists issued four times each year. Lists are free but stamps are appreciated. Musical Memories, Bob & Marge Netzer, Box 8382, Orlando, Florida 32806.

Nipper Decal for Victor Wood Horns. Colors as original. \$3.25 postpaid. Ken Blazier, 2937 Elda St., Duarte, CA 91010

For Sale: Pathé Frères model VII phonograph. The reproducer is in good condition and the machine plays very clearly. Photographs provided upon request. Bob O'Brien, 43 S. Florida St., Buckhannon, WV 26201.

Send me your want lists of 78's, 45's, LP's. Ask for available records by artists. For \$1.25 receive "Ideas on Beginning a 78's Record Collection" - Frederick P. Williams, 8313 Shawnee Street, Philadelphia, PA 19118.

For Sale - 25 to 50 phonographs and 100 to 150 clocks in stock at all times. Wanted outside horn phonographs and unusual items. Gene Patrick, Rt. 3, Bilton, S.C. 29627. Ph. 803-338-5720.

Standard Phonograph Discs, use $\frac{1}{2}$ inch spindle. All 20 for \$20 plus shipping. Arthur Harrison, 1021 Falcon Drive, Columbia, MO 65201

THE MUSIC EXCHANGE may have the hard-to-find records, cylinders, Edison Discs, Piano Rolls, Sheet Music you've been looking for. Send your "wants" to: Rick Martyna, 203 Cooper Ave., Oil City, PA 16301

miscellaneous

RECORD CATALOGS, SUPPLEMENTS and other old printed literature, bought and sold. Victor, Columbia, Edison, Brunswick, Pathé, Okeh, many others, disc & cylinder. 1890's-1960's. Also machine catalogs, piano roll literature, etc. Send stamp for free annual auction list; or let me know what you have to sell. Tim Brooks, 84-22G 264th Street, Floral Park, NY 11001.

ETHNIC 78s OFFERED AND WANTED: Polish, Irish, calypso, Latin & Mexican, Greek, Turkish, Balkan, Ukrainian, Jewish, French, East European, etc. pre-war 78s wanted. Many good dupes available for exchange. R. Spottswood, 711 Boundary Ave., Silver Spring, MD 20910. (301) 588-1152

SHEET MUSIC. Buy - Sell - Swap. Huge Archive! Lists available. S.A.S.E. for details. McCall, Fifty Grove St., New York City, NY 10014

Auctions

FOR AUCTION - Records of the golden 78 rpm era. Please request free lists, issued irregularly but worth waiting for! Records, R.R. 1 Box 54, Vestal, NY 13850

I will be conducting "Cylinder Only Auctions" 2 to 3 times per year. One S.A.S.E. will put you on my permanent mailing list. Aaron Cramer, P. O. Box 537, Brooklyn, N.Y. 11229.

78 AUCTION - Quarterly lists featuring the best in vaudeville, ragtime, pioneer recording stars, rare labels, classic and modern jazz, blues, country, opera, symphonic, and more. All records graded and guaranteed. Subscription \$1 refundable with purchase (no charge to former customers but please write asking to be included on new mailing list). Allan Sutton, 8 Dordworth Ct. #304, Timonium, MD 21093

Occasional 78 auctions. Send list Artists Wanted: Leigh Brown, 434 Avant, San Antonio, Texas 78210.

Record Auctions - 78 RPM only 1900 - 1940 Popular, Jazz, Classical, C & W. No minimums. Free lists. Dave Reiss, 3920 Eve Dr., Seaford, NY 11783

Upcoming Record Auction, all types of recordings on cylinder and disc and related literature. In this auction: Edison long plays, "Let Us Not Forget," Berliner sales catalog, etc. Yankee Record Company, 21 Davis Ave., Rockville, CT 06066



Don't Go By This Illustration!!!

We have recently stocked a wonderful metal tray with the Victor "His Master's Voice" trademark in full color. Unfortunately, the colors will not transfer to black and white, so the illustration above really looks nothing like the tray! Take our word for it...the real thing is beautiful!

Use the tray to serve your guests, or use it as a decoration--when displayed on a wall or shelf it will be the focal point of the room. Trays are oval, measuring $14\frac{1}{2} \times 11\frac{1}{2}$. Order extras for your friends.

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Canadian Orders: \$3.35 shipping for one; \$1.05 each additional tray.

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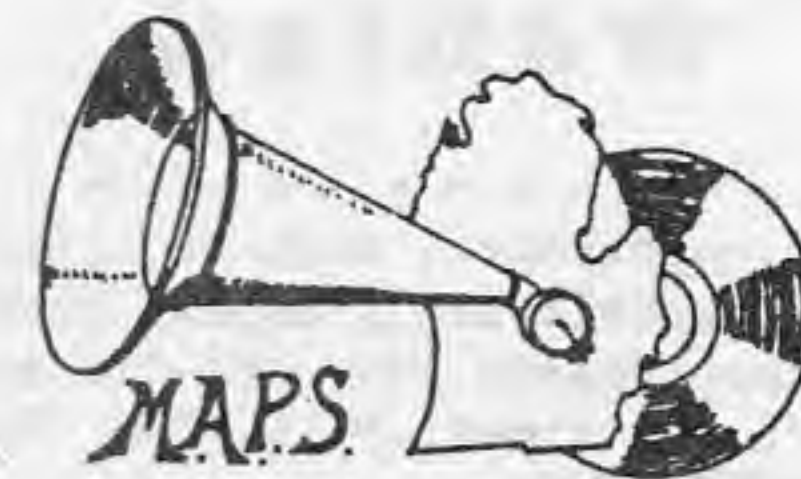
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"Old discs whose surfaces sounded like frying bacon came out [of the tick

suppressor] sounding like tape—not particularly quiet tape, but tape nonetheless, rather than bacon. And the dynamic filter reduced even that to a much lower level, as with the hiss from actual tapes and noisy FM broadcasts."

...J. Gordon Holt
(From *Stereophile*)

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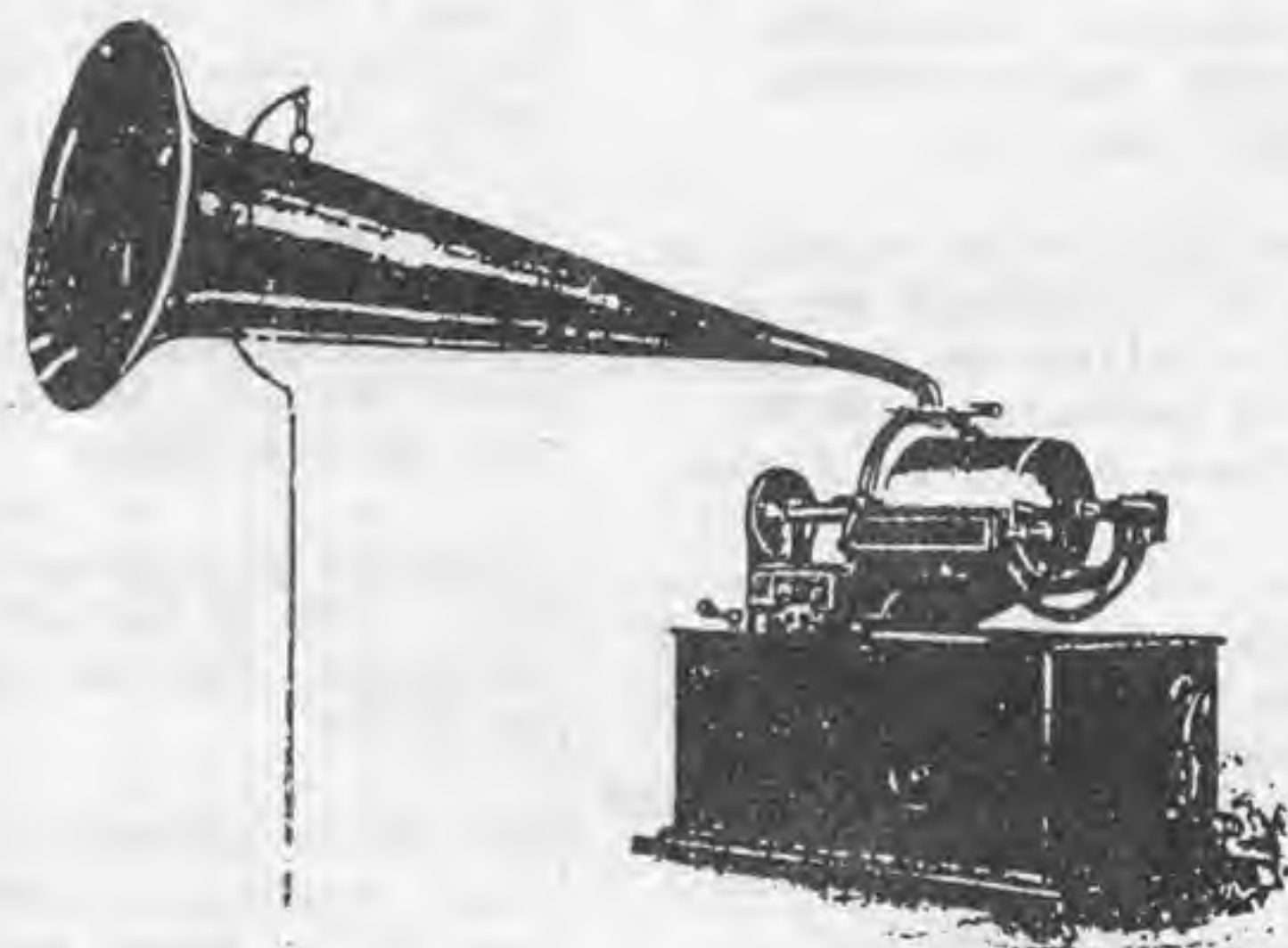
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THE Edison DISC PHONOGRAPHS and the Diamond Discs

a history with illustrations by George L. Frow

THOMAS A. EDISON (1847-1931) probably invented more things than anyone else, past, present or future. In 1877 his CYLINDER PHONOGRAPH caught the public imagination, and led to many superb models and styles that would last until 1929. His DISC PHONOGRAPH was first shown in 1878 but not developed until 1909, and in time models ranging from \$60.00 to \$6000.00 were put on sale, some lasting until 1930. The records played on these instruments were quarter inch thick Diamond Discs, made of a thermoplastic derived from coal-tar, and played with a diamond stylus. At public demonstrations in concert halls these sounded so lifelike as to be indistinguishable from the original artist standing next to the instrument, and this was 60 to 70 years ago!

In the 1920s the Edison Company introduced slow playing micro-groove discs for home and radio use, buying out Splitdorf and gaining entry to the radio and radio-phonograph market.

This is the first time THE EDISON DISC PHONOGRAPHS AND THE DIAMOND DISCS have been studied as a whole from Edison's first awakening of interest to their fade-out in the American Depression. Since the author has been fortunate in having had access to original Laboratory and Works correspondence, all models are fully described and the disc manufacturing process extensively illustrated. There are chapters on the classical recording artists, activities overseas, concrete cabinets and various promotional schemes. Production figures for various years are shown.

This is the full story of a remarkable invention, recognised as being years ahead of its time.

George Frow

This remarkable publication can now be obtained from E.P.M. Publications along with your orders for the Edison Phonograph Monthly. Price is \$22.00 post paid in the U.S.A.

Send off the form below to obtain your copy of this 296 page jacketed, hard cover, cloth bound, fully illustrated book.

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Please send me _____ copy/copies of EDISON DISC PHONOGRAPHS AND THE DIAMOND DISCS.

Name _____

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The EDISON PHONOGRAPH MONTHLY

VOL. XV

JANUARY, 1917

NO. 1



GUIDO CICCOLINI
New Blue Amberol Artist
(See Page 12)

At the same time I obtained the full set of the Edison Phonograph Monthly, I also found the first years of the E.A.M. (Edison Amberola Monthly). The first E.A.M. cover was Feb. 1917, but the Jan. issue was where the Amberola promotion really got started. Of course in '17 the Amberolas were just about the only cylinder machines leaving West Orange, so all promotion in the bulletin was on them. The Diamond Disc had its own bulletin by then so it made sense to name this one for the only other product being produced.

EDISON AMBEROLA MONTHLY

VOL. XV

FEBRUARY, 1917

No. 2

Greetings to our Amberola Dealers:

On the eve of my 70th Birthday all is well with me and I am constantly pushing along my experiments to improve the quality of our products still further. Our Dealers may feel quite justified in an increased effort to add to their already fine showing on Amberola instruments and records.

Edison

Don't Fail to Read Page Three

By this time in 1917, it seems apparent that Edison was feeling the pinch of keen competition, so in order to start off with as much punch as possible, he penned the front cover of the Feb. issue and signed it. To get the message across, he used shock treatment-"Warning!-THERE IS GOING TO BE A HOUSECLEANING". He continues to berate lazy dealers and winds up by saying-"A word to the wise---". As one continues to read this new approach to increasing machine sales, you can almost feel the charge in the air. Lookin back now, it can be seen that all of this was a move of desperation in an attempt to keep pace with Victor. After all, the cylinder phonograph was King for 15 years and he wanted to keep it that way.

"Highlights of Vol. XV #1 E.A.M.

1. A stern warning to dealers--may yank their Edison dealership--Shape up!
2. Billy Murray-"My Twin- The Phonograph"--Very, Very enlightening! Billy tells about his past years with Edison and did you know?--he discovered Mrs. Ada Jones. This is a very interesting article- heretofore- unreleased.
3. Amberola boom in Australia--Musical Merriment---Edison 70 years old Feb. 11
4. Amberola Andy- 1st. assistant to Dan Cupid--Keeping in touch with Edison artists and much more.

"Highlights of Feb. 1917.

1. January Story Contest Winners- Winners get \$5.00--Birthday banquet for Mr. Edison-- Singing to the World- by Ada Jones-- Amberola Andy--E.A.M. editor.
2. Night scene at the Edison plant-- Introducing some new recording stars.

This is the 15th. year that Edison has put out a house organ and it is plain to see, he still has the touch. They are very interesting.

The Jan. & Feb. issues are printed now, price \$3.50 each, ppd. in the USA. The March & April issues will be ready in about 60 days and you will be notified in the Graphic. Also, the E.P.M. is not dead either, just resting for another run at Vol. 9.

Thanks, Wendell

78rpm AUCTIONS

ATTN: Serious Collectors: I am doing a series of sales for a disabled friend who is breaking up his collection due to financial difficulties! If you are not already on the mailing list, now is the time to contact me -- because you have already missed out on some quality displays. Something for nearly everyone. Early 1900's thru the 40's...black & white jazz, dance bands, early comedy, personality, sweet & swing bands, pop, some blues, speech and much-much more. Tons of stuff yet to be listed! Your satisfaction is guaranteed! I have over 20 years experience, with very high grading standards. Let me know what you're after, and please send 2 20¢ stamps for the coming list due out late winter. Does anyone have any black country blues, hillbilly or string-bands, black jazz, Cajun, Greek (20's/30's) on 78rpm's to swap or sell? A also have a personal "Label Want List" consisting of numerous labels from the 1920's/30's era. If you have anything in odd type labels from this era, please contact me and I'll send along the list.

Sherman Tolen
3264 Silsby Road
Cleveland Heights, Ohio 44118

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Can make on & off speed control units for some outside horn Columbia and Columbia related units.

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WANTED BUSINESS PHONOGRAPHS

Collector desires to assemble all available information on all models of business machines (dictation and playback equipment using wax cylinders and discs) offered by Edison and Columbia---Ediphone, Voicewriter, Dictaphone, and their predecessors.

Also want information on the Corporate structures and key personnel over the years from 1888 to 1972.

Please let me know of anyone you know who may have worked in making or selling of this type of equipment and still alive. Fred MacFee, 13761 Joyce Drive, Largo, Florida 33540

We have a reproduction of an authentic turn-of-the-century "Graphophone Concert" handbill measuring 7" by 15", suitable for framing, which we will post to any address in North America in a sturdy mailing tube upon receipt of 85¢ (two for \$1.50) - New Amberola Phonograph Co.



Vic says, "Great stuff! If there's a 52 on your mailing label, it's time to renew. Foreign subscribers should renew now if they have a 53."

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It's called Record Collector's Monthly, and it's put together by collectors who share your interest in yesterday's vinyl treasures. What's more, it's lively reading. We've tackled controversial topics -- like bootlegging, RIAA raids, and record industry practices that hurt collectors. Our regular reports on used-record dealers and convention happenings keep you aware of the collector's marketplace nationwide.

Every issue contains feature articles on collectible artists and record labels, regular columns by knowledgeable collectors, and up-to-date record convention listings. Then there are pages and pages of set-sales and record auctions! New opportunities come every month to add those special "wants" to your collection when you buy from and trade with other collectors and dealers around the country.

Sound good so far? Then a one-time \$3.00 trial subscription can get you on our mailing list for four big issues. Or skip the preliminaries and plunge right in: \$12.00 signs you up for a full year. (Overseas collectors: write first for airmail subscription rates).

Please send all subscription requests to:

Record Collector's Monthly
P.O. Box 23
Essex Fells, NJ 07021

All back issues remain available for \$1.00 each postpaid. Special prices for complete sets or bulk purchases...write for full details. Current issue available only with subscription.

Don Mennie, Editor-in-Chief
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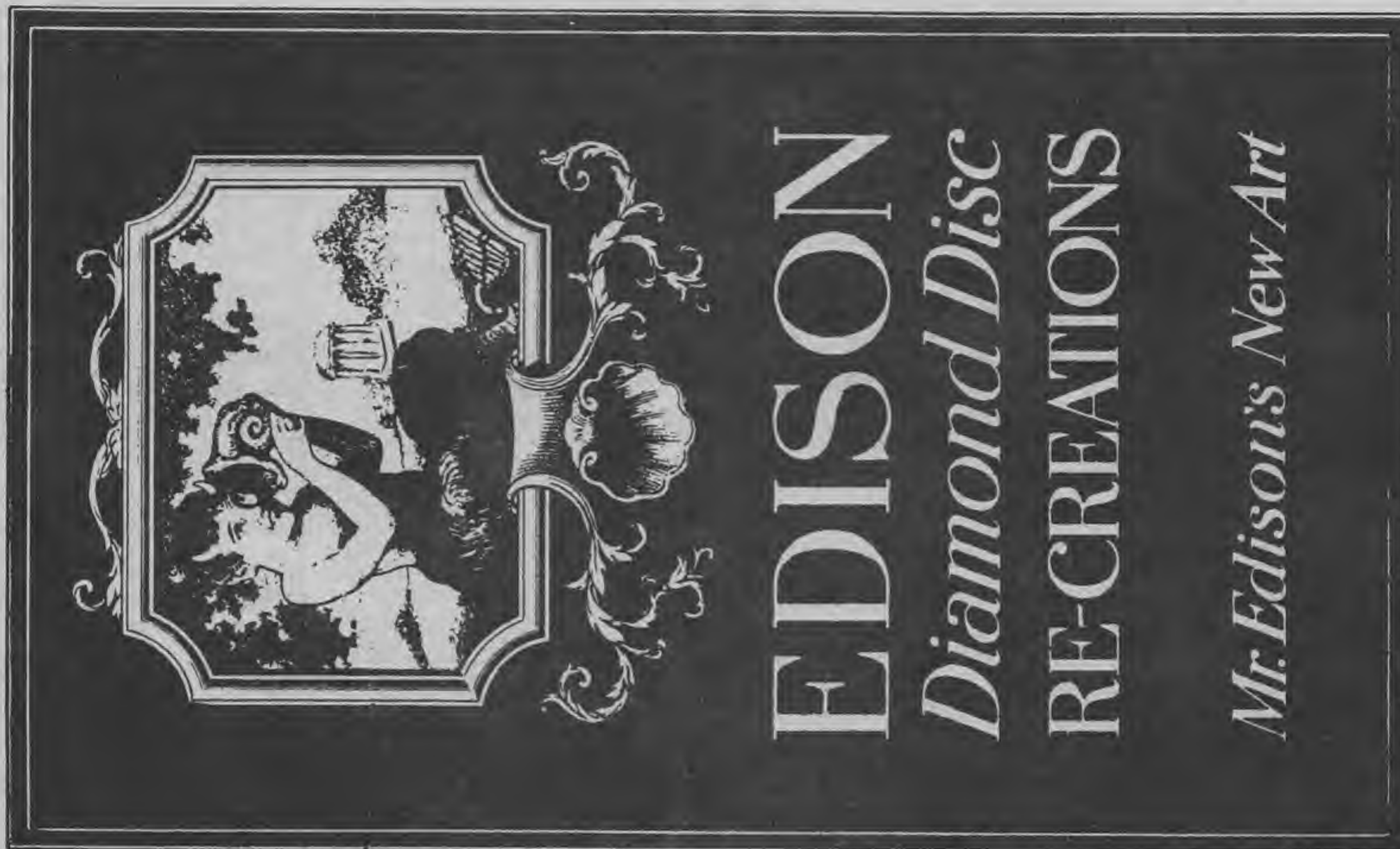
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Edison Disc Artists & Records - 1910 - 1929 -

- Artists' names cross-referenced by record numbers.
 - Pseudonym guide.
 - Accurate dating guide.
 - Illustrated history of 18 Edison Disc labels and record jackets, in color. **
 - Twenty-five pages of photos depicting Edison artists, labels, record jackets, recording machines and phonographs. Many published here for the first time using original Edison literature and photos from the Henry Ford Museum and The Edison National Historic Site.
 - Two-color cover with illustrated endpapers, softbound, 56 pp., 8 1/2 X 11 inch size.
 - Publication date: November, 1985.
 - Compiled by Ray Wile
Edited by Ron Dethlefsen
Published by APM Press
 - If you wish to be informed when the book is ready, write:
Ron Dethlefsen
3605 Christmas Tree Lane
Bakersfield, CA 93306
- ** Includes Diamond Discs, lp's, Needle Cuts and some experimental releases.

Form 3260 October, 1916.



EDISON
Diamond Disc
RE-CREATIONS
Mr. Edison's New Art



EDISON
BLUE AMBEROL RECORDINGS
1915 - 1929

Edison Blue Amberol Recordings is available from APM Press, 502 East 17th Street, Brooklyn, NY 11226, or from Ron Dethlefsen, 3605 Christmas Tree Lane, Bakersfield, CA 93306.

This 512 page book is hardbound, printed on heavy glossy paper for a permanent addition to your library. There are over 2,000 references to Blue Amberol cylinders from original supplements and dealer lists. Many of these are in their original colors. The editor has included over 200 artists' photos, some never before published, plus photos of Amberola machines, recording studios, and chronologies of the Blue Amberols of the period, including popular, operatic and foreign recordings.

An important feature of the book is a 30-page chapter by Jim Walsh on Blue Amberol artists, with illustrations and autographs from the original Edison files at the Henry Ford Museum. And there are dozens of Blue Amberol record slips, Diamond Disc liner notes, and information on the manufacture of Blue Amberol Cylinders.

The edition is limited to 500 copies, each numbered and autographed by compiler/editor Ron Dethlefsen. Copies are \$54.95, including postage and handling.